

606.1 Report of A.J. Bloor.
C43pBL delegate of the New York
 A.I.A., to the 26th
 annual convention ...
 held in Chicago, Oct.20-22,1892.

(1893)

ILLINOIS HISTORICAL SURVEY

REPORT OF A. J. BLOOR, DELEGATE
OF THE NEW YORK CHAPTER A. I. A.
TO THE TWENTY SIXTH ANNUAL
CONVENTION OF THE INSTITUTE,
HELD IN CHICAGO. OCTOBER 20th,
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PRESS OF
ISAAC H. BLANCHARD,
NEW YORK.

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REPORT.

(Welles Building, 18 Broadway,
(New York, February 2d, 1893.

*To the New York Chapter of the American Institute
of Architects:*

Those practitioners or students in architecture who were privileged last October to survey, under the guidance, in some cases, of the designers themselves, one after another of the wonderful congeries of buildings which have sprung up, as if in fairyland, under the inspiration of genius, the impulse of energy, the guidance of skill and the hand of industry, to serve the at once patriotic and international purposes of the World's Exhibition in honor of the modern discoverer of this hemisphere, saw what has probab'y, as a group, never been surpassed, in the architectural development of the world, since El-Karnak, with its forest of Cyclopean pillars, rose from the eastern shore of old Nile and stretched forth—past all its courts and pylons, and its retinue of lesser temples and obelisks and royal colossi—mirrored in its sacred lakes—its long processions of woman-headed and ram headed sphinxes to meet El-Uxur, with its most beautiful of colonnades, and its own similar array of satellite structures and advance-guard of obelisks and statues; while on the hither shore, across the lotus-lined flood which only yesterday yielded up, to the quest of so many thousand years, the

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mystery of its source, there blended with the eastern group, in one transcendent vision, the Ramesium, with its surpassing sculpture and graving and coloring, and the Amenophium with its colossal Memnon waiting daily for the setting sun to make vocal its lips of stone, and the towered palace-temple of Medemet-Haboo, each the centre of its own subsidiaries; and altogether, on both shores, spreading with their varied splendors over eight square miles of territory; while each flashed, under the Egyptian sun and cloudless sky, the sharp arrises of its slant-lined obelisks and court-walls and propylæa against the dark flanks of the outlying western mountain, its rocky base hewn out into the labyrinthine corridors and vaults of the Tombs of the Kings, whose mummied features, unwrapped from the cerements of ages, to-day meet the photographer's gaze still set in the stateliest lines of imperial dignity.

Whoever was thus privileged to inspect, with its creators as ciceroni, what can but be allowed to be, on the whole, a most harmonious outcome of the immense project of the White City, must surely mark as red-letter ones the three days coincident with the Institute's twenty-sixth annual Convention. For the buildings—the main ones at least, and a majority of those put up by the various States—were really finished, from the engineer's and architect's point of view, and their interior construction not yet hidden by their proposed contents; while the incomplete sculptural decoration did not too much distract the attention from the main masses and lines, and the experiments as to color-decoration covered, as yet, such small space that they were still less likely to do so. The color-schemes were indeed so meagrely rendered, as yet, that they hardly came into consideration, except oc-

casionally to pique curiosity and give play to irresponsible and harmless suggestions, born of active imagination or of that *cacoethes carpendi* which one occasionally detects in the average display of human nature.

With the outside attractions presented by the Exposition buildings, it was hardly to be expected that even half of the "visiting architects" would be found in attendance at either of the two sessions of the Convention at one time; but I was informed that over a hundred, representing nearly twenty States, registered at the Institute of Building Arts, that admirable organization, founded and carried on, at his own cost, with manifold good results to the profession in the North West, by Henry Lord Gay, for so many years; till, in fact, he presented it as a gift to the Illinois Chapter of the Institute. Here the successive arrivals, (which included many ladies accompanying their husbands and fathers), were welcomed by Mr. Perce, the manager of the Building Arts Institute, and by Mr. Beaumont, Secretary of the Illinois Chapter A. I. A., and by them, as the Chapter's guests, refreshed in the inner man, after their journey; as well as provided with badges and tickets to serve throughout the three days, as passports to the grounds and buildings of the Fair. The occasion was therefore inaugurated—and it continued—as if of the nature of a picnic (as everything that yields a pleasant time—and that without necessary reference to sylvan banquetting—is classed by the ingenuous youth of the period). But a picnic, the world over, is an occasion much more suitable for facilitating amenability in a voting body than it is for the serious transaction of the business of an assemblage, presumably collected to promote the permanent interests of an artistic and scientific fraternity.

How little—outside of the Exposition buildings themselves—there was in the ostensible proceedings, for the transaction of which the call was made, to interest the profession at large, may be inferred from a glance at the reports of the Convention in the columns of the principal periodicals of the Union representing our specialty; and it may be mentioned that Messrs. Wm. Rotch Ware, Editor of the “American Architect,” F. S. Hunt, of the “North-western Architect,” and H. C. Meyers, of “Engineering,” were, as well as R. C. McLean, of the “Inland Architect,” present in person; while “Architecture and Building,” and other serials, were represented by special deputies. The pioneer of all of them, and which has easily held its own among them for excellent literary quality and for judicious devotion (with an occasional aberration) to the best interests of our art and practice—“The American Architect and Building News”—gave simply the reports of the Directors and two of the Committees with the President’s opening address and Mr. Baumann’s weighty and careful “Thoughts on Style” without one word of minor matter, or of the debates, such as they were. “The North-western Architect”—which sprang, several years ago, under new editorship and management, from the “Building Budget,” the monthly which Mr. Henry Lord Gay, at no small sacrifice of time, strength and money, so long carried on simultaneously with his Institute of Building Arts, in the interest of improved conditions for practitioners in his locality—gave three of its columns to the proceedings. “The Inland Architect,” always alert in securing at a Convention more copy than the other architectural or *quasi*-architectural serials have found it possible to get, this time overflowed into some fourteen columns; while “Architecture and Building,”

which is seemingly the special vehicle for the output of such moral courage as is doubtless latent in the profession, made its usual brave fight to secure equal editorial rights, and evidently tried subsequently to atone for the imperfect or belated copy doled out to it, as well as to purify the situation generally, by several successive editorials, *e. g.*, "The Institute Meeting" issue of Oct. 29th, 1892; "The Institute Secretaryship"—Decem. 24th, 1892—an untitled editorial—April 29th, 1893—and the "International Congress of Architects"—May 13th, 1893. In the first of these, "Architecture and Building" truly said—"Of the meeting itself there is more to be said about what it did not do than what it actually accomplished. Mr. Kendall's address [as President], and Mr. Adler's report [as Secretary, on behalf of the Directors], briefly reviewed the most important topics naturally falling to these officials and were chiefly concerned with the relations of the Chapters and the Institute to the State, together with a summary of what had been accomplished in the agitation for the betterment of Government Architecture and a reference to the failure of the passage of the license law in New York. To complete the record, it might be added that the Treasurer's report showed a satisfactory financial condition, that certain distinguished gentlemen were made honorary members and that the paper of the meeting was read by Mr. Baumann. In addition, there was an eating of lunches and a seeing of sights which seemed to have well nigh dominated the entire proceedings. Useful and entertaining as the latter parts of the programme unquestionably were, they were scarcely the things to hold the foremost place in the programme of so important a meeting."

FIRST DAY.

The Convention opened in "Recital Hall," a large assembly room in Adler and Sullivan's colossal "Auditorium Building," on the evening of October 20th, 1892.

The inaugural address of President Kendall showed that he had broken important ground in procuring from the various Chapters of the Institute such information, in regard to their local work and functions, as might afford a means of comparing and stimulating, by worthy emulation, their influence for good, in relation to the building interests of their respective communities. The information he quoted showed that, with two or three exceptions, the Institute Chapters throughout the Union took an active part in framing the building laws under which they work, and some of them, *e. g.* the New York and Boston Chapters, have much authority thereunder (the duties of the New York Chapter being the more numerous and its authority the greater), not only in respect to constructional but to art questions. In both of these a veto power, in conjunction with several other art societies, is vested, in relation to the placing of statues, etc., in the public parks, etc. The Boston Chapter, moreover, is a member of the local society representing the Archaeological Institute of America: its members have special privileges at the Public Library and Art Museum: it officially criticizes the monthly work of the students in architecture at the Massachusetts Institute of Technology and usually awards two annual prizes for the best work done by them: and the Trustees of the Rotch Travelling Scholarship wisely entrust to it the examination and the general oversight of the scholars' work. Similar beneficent functions might well be sought

by the other Chapters, care being taken to vest their official responsibilities as to the building interests of their respective communities in those members who are amply experienced in practice, as well as versed in theory. The President also bespoke the co-operation and financial support of the profession toward a project laid before the Executive Committee of the Institute by Baron H. von Geymüller, an eminent architect of the French capital, who proposes to delineate the work and reproduce in fac-simile the drawings of the famous architects from the 15th to the 18th centuries, which would become archives of the greatest artistic, constructional and historic value to the profession and the art public. Alluding to the success of a Committee of the Institute in dealing with the Federal authorities on the question of improved methods in carrying out the architectural service of the national government, one evidence of which, as enunciated by one of the Federal officials, was that the conditions to be established for such service, with reference to the selection of or competition among architects should be approved by the Institute, the President compared the latter's present influential position with the legislative conception of it, not more than 15 years ago, as an association of mere dilettanti, when its New York Chapter was named, by a New York State Senator, the Royal Order of Lollipops; and after a complimentary reference to the splendid housing of the Convention in the Columbian Exposition as the Institute's credentials of capacity to those of whatever nationality who might assemble therein, he closed with a recommendation of some eminent names for enrollment in the Honorary Membership of its ranks.

The Report of the Board of Directors repeated this

recommendation, as well as the information in the President's address as to the progress made in Washington in relation to a reform in the conduct of the architectural design and administration of the buildings of the United States Government; it censured certain parties for opposing the passage of a license law for architects in the Legislature of the State of New York; mourned the death of four of the Institute fellows; gave the figures of the accession to its ranks during the year, including four new chapters; dwelt on the difficulties (the magnitude of which, those who have done the most of the correspondence and work of the Institute know best) of finding an altogether satisfactory determination of the relative status of the Institute, its chapters and their respective members; with reference to these difficulties, presented a proposed amendment to the Institute By-Laws offered by A. J. Bloor, and recommended its adoption in the hope that it would suffice to cover all present needs of the Institute; and also recommended the appointment of a committee to revise the existing regimen of the Institute. The Directors' report was referred, for consideration of its recommendations, to Messrs. Scofield, McLaughlin and Illsley.

Treasurer S. A. Treat's report showed the receipts for the year to have been \$3,887.02, which, with a balance from the preceding year of \$2,215.07, produced a fund of \$6,102.09. The expenditures for the year had been \$4,191.20, including \$1,052.63 for the traveling expenses of the Executive Committee, only \$114.77 for Treasurer's expenses, and \$1,944.81 for Secretary's salary and expenses. This item for Secretary's account would have been increased to \$2,044.81 if the last item of disbursements shown in the report, *viz.* : \$100 to

“A. J. Bloor for collecting, assorting, etc., the archives and illustrations of the Institute,” had been included, as it properly should have been, in the Secretary’s bill. As a personal favor to the Institute Secretary, who pleaded that he had no leisure to attend to such labor, though he required its results for a project he had formed of making an index of the Institute’s archives, your delegate had it done under his own supervision by a third party, on condition that his bill for it should be paid, the service being part of the legitimate work of the Institute Secretary, out of that Secretary’s salary. It is noticeable, as a similar instance was last year, that instead of the outlays for account of the Secretary and Treasurer being nearly equal, as formerly (and to an amount for each generally within \$300), the Secretary’s call (including the misplaced item) on the treasury, as compared with that of the Treasurer himself, is not far from as 18 to 1, while last year it was as about 28 to 1. The Treasurer’s report was referred to Messrs. Patton, Alexander and Shipman, as Auditing Committee, and was in due course certified as correct.

Mr. R. M. Upjohn, as chairman of the Special Committee on the Conservation of Public Architecture, presented a forcible paper on his subject; but confined his observations to that of his own city, New York. He protested against the vandalism of condemning, in the interest of commerce, such fine monumental edifices as the present Treasury building, of white marble—a magnificent work in Grecian Doric—and the present Custom House, designed by Isaiah Rodgers, architect, and built of Quincy granite—the perfection of material and workmanship—in the Ionic order. Mr. Upjohn disputed the claim hitherto made as to the real architect of

the present Treasury building, and thought it incumbent on the Institute to recommend the Treasury Department to substitute the name of William Ross for that of Fraser, whose name is cut on the building as its architect, but who was only its superintendent, and incidentally expressed his conviction that an architect's name should be signed to his own buildings.

Mr. Charles E. Illsley, chairman of the Special Committee on Competitions, presented a short series of rules calculated to elucidate and ease this important and frequently disquieting element in architectural practice. Your delegate is not aware whether Mr. Illsley's labors had been lightened by reference to papers on the subject issued by the Royal Institute of British Architects and by various architectural fraternities in France, Germany and elsewhere on the European continent; or by the best American word on the subject known to your delegate, *viz.* : that contained in a pamphlet prepared by Prof. Ware, of Columbia College, and published by the Institute seventeen years ago.

As usual in the last few Conventions, Chapter delegates were afforded no opportunity to make use, for their constituents' mutual information, comparison, edification and encouragement, of the annual reports of their respective Chapters, which were referred for consideration to Messrs. J. G. Cutler, A. W. Longfellow and C. J. Clark, who on the last day of the Convention reported thereon that it had found them "of great interest and worthy of careful consideration, but since it would be impossible to take up and consider any suggestions at that late hour of the Convention, the Committee contented itself with congratulating the Institute on the general satisfactory activity manifested, and advised the

reference of the reports to the Board of Directors for detailed discussion and the publication of them, or such parts of them as they might deem of sufficient importance to justify such action."

Then followed what seemed to your delegate to be, from the intellectual and scholarly point of view, the *pièce de resistance* of the occasion, *viz.*, Mr. Frederick Baumann's paper, entitled "Thoughts on Style." It showed, however, considerably more familiarity with German art criticism than with any other, and contained an allusion to Ruskin which, taken by itself, might convey an impression that is perhaps unjust to that greatest of all art-inspirers (though by no means master of the technics of at least the architectural field of art); and I think inappropriately and somewhat unfairly characterizes Fergusson's dogmatism as springing from "haughtiness;" whereas, like the former, and indeed like nearly all the writers on architecture, whether in English or foreign tongues (Viollet-le-Duc being almost the solitary exception), who have achieved great reputation with the public, he simply lies under the disadvantage of having had only a dilettante training in technics, so that the thoroughly grounded student—especially if he has had opportunity to develop into the experienced practitioner—detects deficiencies the layman does not apprehend—deficiencies, moreover, which are made more apparent in our days by our familiarity with the new and rich fields uncovered and so profitably worked by the archæologist since Fergusson wrote. And it should be remembered that if the technicalist takes particular pains, in addressing the public, to make matters plain to them, he will be very apt to illustrate the Latin proverb "*Brevis esse laboro obscurus fio*;" and also that, so far as the furtherance

of mutually advantageous relations between the specialist and the public which employs him is concerned, it is undoubtedly better that a book on architecture should be written, if for miscellaneous and wide distribution, from the amateur's and not from the professional point of view; architecture, from the fact of its overlapping at its various points with mechanics and with specially intractable material, being that one of the fine arts which, above all others, is apt to be unappreciated and undervalued in the popular estimation.

Starting with the theorem that "the convenient metaphysical doctrine of abstract entities, though still applied by some authorities, may at this day be regarded as extinct;" and that, owing to the practical quality of our epoch, "we no further recognize a beauty *in abstracto*" but find it instead to be subject to "a Darwinian law" which has evolved from "a few types" its present "manifold forms," he went on to discuss the subject under the headings of "style of mechanical art," "the art of building" and "style in fine art." He noted that most of the great writers on the term "style" shun a strict definition, but quoted a few who had attempted it. Of the trio—Leonardo da Vinci, Michael Angelo and Raphael—in whom the Renaissance culminated, he thought the first the strongest, though he made the least contemporaneous show on account of having had "too many irons in the fire." He thought the "style problem" more difficult to master in architecture than in either of its sister arts, and closed a very thoughtful and painstaking essay with the assertion of the poet that—

"What dazzles for the moment spends its spirit;
What's genuine shall Posterity inherit."

The Convention then (without reference to the distinction, implied by the terms of the Constitution, between the two grades of Honorary and Corresponding members) elected to its Honorary Membership: President Elliot of Harvard and President Low of Columbia, Mr. Martin Brimmer, President of the Boston Art Commission, and Mr. J. W. Gilder, Editor of the Century Magazine. It included in the like honor—doubtless to their surprise on learning it, and it may be hoped also to their gain in wholesome amusement—Professor C. E. Norton of Harvard, Mr. F. L. Olmsted, the senior Landscape Architect of the Fair grounds, and Professor Babcock, of Cornell. This was done on the recommendation of the Directors, obviously in blissful ignorance of the fact that the last three have been for years on the Honorary roll of the Institute and that the last two had been subsequently dropped therefrom, having come under the operation of a law duly passed by the Institute that Honorary Members who enter the lists of current practice as rivals of those practitioners whose dues give financial support to the Institute should, in justice to the latter, be placed on the same financial footing with them; and in apparent ignorance also that Mr. Babcock had already been restored to the Honorary list. Later on in the proceedings, after a fitting eulogium by Mr. Henry Van Brunt, there was added to the Honorary roll the name of Mr. H. S. Codman, one of the Exposition's Landscape Architects—those artists whose canvas is the face of nature, the earth and sky, the hill and dale, the horizon and the clouds, the woods and rocks and fields, the lake and stream—whose pencil is their own imagination and fertility of conception—and whose pigments are the sunshine and the shade, with all that the arborist and horticulturist can yield.

After some remarks from the Secretary eulogizing Mr. Burnham, the Director of Works of the Exposition Buildings, for his instrumentality in securing, on the programme for their impending dedication, a public recognition of the services of their architects and of the various artists associated in their work, two committees were appointed for the nomination of officers, etc., for the next ensuing year, and the Convention adopted a resolution, offered by Mr. Henry Van Brunt and seconded, with some complimentary remarks, by Mr. Stone, thanking the Hon. John C. Tarsney, Chairman of the U. S. House Committee on Buildings and Grounds, and his fellow-committeemen, for their attention in carrying through the House the bill, recommended by the Institute, for the improvement of the national architecture.

Mr. W. C. Smith then spoke some words of regret and condolence in reference to several lately deceased Fellows of the Institute, *viz.*: Messrs. Edward Burling, George M. Goodwin, Henry Hudson Holly, Edward E. Schwabe and Albert L. West, and offered the following, which was unanimously carried:

“*Resolved*. That the Secretary be and is hereby directed to prepare a suitable memorial page in memory of our late Fellows, for publication in the Proceedings of this Convention, availing himself of such data as he may be able to obtain from friends residing in or near the localities in which our late brethren resided.” *

* This highly proper injunction has, however, been only partially regarded. The Proceedings show only a black-bordered page, containing the words, “Mortuary List of the American Institute of Architects,” and the names and late addresses of the defunct, without one word of “such data” and with the interpolation of the name of a party who never had the slightest connection with the Institute.

SECOND DAY.

The Second day of the Convention was devoted wholly to a survey of the Exposition Buildings and to witnessing the ceremonies attending their official dedication. As might be expected where such colossal works, such limited time for their production, and such an overflow of sightseers were in question, not a few evidences of incompleteness met in the nevertheless inspiring atmosphere, and considerable confusion, but withal prevailing good-temper, was apparent in the gala crowds, while the means of locomotion from the hotel quarters of the city to the Fair Grounds were for the time being quite inadequate. Your delegate, with other "visiting architects," wasted several hours in experiment and waiting before securing places in one of the incessant railroad trains to the Fair. But his colleagues, doubtless, like himself felt repaid for any lost time or discomfort on arriving at the Exposition. You probably do not expect from your delegate any attempt at detailed criticism of either the constructional or art aspects of the buildings, especially as there is plenty of it to be found elsewhere, this being generally, though not invariably, highly favorable in the American press and somewhat less so in the foreign, and especially in the French press. So far as the last is concerned the dominant tone hitherto, in fact, has been distinctly censorious. But we all know how the mind is affected by the value of the material, as well as of the form, of a work of art. A copy in plaster may, and often does, present finer lines and surfaces and really more of the spirit of the original statue than a copy in marble, but the ignoble and fragile vehicle invites depreciation to extend to the form moulded out of it.

Brought up in the art field with a self-appreciation not altogether without grounds, but of which they should not expect the entire monopoly, so long as the old world, in the capital of Scotland, and the new one in that of Massachusetts, each rejoices in its own modern Athens;—imbued, moreover, where architectural art is concerned, with the traditions of that section of the École des Beaux Arts devoted to it (though seemingly somewhat out of current touch with it, for a revolt began in that section, some time ago, against certain of its methods and in favor of assimilating American features of architectural instruction); and learning besides that nearly all of this brave show in Jackson Park is made up of wood and lath, and of plaster mixed with jute, or other fibrous substance, and a little cement—thus handicapped for the purposes of impartial criticism, our somewhat exigent Gallic friend and critic, though by nature amiable, hospitable to new ideas, where not at odds with his *amour propre*, and *facile princeps* in the application of art to the various phases of beauty and the transmission of them to current needs, dismisses the Columbian buildings as a group, takes each by itself and proceeds to pick it to pieces; and so occasionally, does his American imitator.

But even if, ignoring its proportions, its purity and its elegance—using an often-belittled word where it is really applicable—it is claimed that the Fine Arts building though of worthy material is of design too severe for a repository of fine-art productions; or that the Administration building though crowned with a dome to rank with that of the Invalides or St. Peter's, and displaying an interior worthy of being the vestibule to the whole group around the great plaza, has not sufficient substructure to prevent the eye

being discomforted by the feeling that the dome is crushing it; or that the fine pavilions of the Agriculture building are marred (no matter what famous prototype may have been followed) by the crowded columniation and enrichment of the areaded façade between them; or that the ornamented features of the Transportation building, though exquisite in their Oriental elaboration and delicacy, are out of keeping with the prevailing classic and Renaissance spirit of the group, or that the delightfully quaint and marvellously adapted details of the Fisheries building—certainly quite up to the mark of its prototype in the mother country—are still more inconsonant with that group's dignity and refinement; even allowing any weight to such claims, your delegate believes that no design worked out in the White City has suffered one particle from a conscious or unconscious feeling, on the part of the designer, that it was not worth while to waste time and brain work on what was destined, alas! (and how often did he hear the fact elicit expressions of sadness) to endure for only a few months. He was assured by the architect of the most colossal structure on the Fair grounds that he never worked harder to achieve maximum results from his training and experience; and apart from the fact that it is impossible for the true artist to do otherwise than put the best of himself, as he is at the time of product, into his creation, it ought to be evident even to those who look at everything from the tradesman's point of view, that whether with reference to self-advertisement or to experimentation preparatory of future duplication in lasting material, it was to the interest of every man engaged in the work of design to do his "level best."

But with very few exceptions among the dozen buildings

composing the main group (those exceptions, by the way, when compared with the majority, illustrating, as by an object lesson, the advantage of careful technical training, even to the practitioner who is recognized as having more or less of real genius; as also the great gain to the public that is likely to come from the Institute's constant activity in behalf of having the national patronage in architecture thrown open to the profession) it is doubtless safe to say that if, under a small jury of competent experts, representing adequate training of the critical faculty, as well as different nationalities and, above all, cosmopolitan spirit, each building were individually compared with an approximately similar example of current practice in Europe, the buildings of the Columbian Exposition would be held of certainly not less than equal grade.

As for the *ensemble* of the group, it is generally conceded by foreigners, as well as claimed by our own people, that no grouping of structures in the World's Exhibitions hitherto has exceeded the Columbian display in general effect, even if some have possessed features of interest and attraction wanting to ours; while it cannot of course be gainsaid that none have approached it in magnitude, either of conception or of individual structure; Geo. B. Post's Building for Manufactures and Liberal Arts covering, for instance, an area nearly three times that of the Pyramid of Cheops, and more than six times that of the Colosseum in Rome. Standing by the side of this tremendous work, but looking away from it—for its vast proportions would destroy the illusion—across the lagoon and over the grouping at each side, those who have been in Venice can hardly help fancying, at the first glance, that they are standing on the Riva dei Schiavoni and looking

across the Grand Canal, especially as the eye falls on the gondolas that seemingly wait the "*poppe*" call; but as one realizes the narrower strip of water before him and remembers the ancient quiet city's water-worn leaning walls and weather-stained façades, so small-scaled compared with the seemingly endless stretches around him, and so many of them of Gothic *motif*, one soon throws aside this train of reverie, but only to fall under the spell of another, and to wonder if what his vision covers is not the realization of the classic and Renaissance phase of his older dream, (born of some "Wightwick's Palace of Architecture") of student days,—a realization evoked from the swampy waste of yesterday not, as it might almost be imagined, by Aladdin's genii, but (after the interchange, as it is understood, of counsel among suitable experts and eminent men of affairs) by the selection, from architects experienced in large work, of designers adequate in number for the numerous proposed buildings, and in capacity for their separate tasks; the productions of all being co-ordinated, as far as necessary for current construction, under one director of works. It is also understood that the admirable scheme—which even the layman must conceive could have been no easy task—for the layout of the whole Fair Grounds (including the allotment of sites for the various buildings) was projected by the late lamented J. W. Root (partner of the Director of Works, D. H. Burnham) and by F. L. Olmsted, who no less alive than of old (as may be judged by Mr. Van Brunt's references to Mr. Codman) to the necessity of suitable associateship in his professional labors, began so many years ago, with Calvert Vaux as partner in the layout of New York's Central Park and the Brooklyn Park, that goodly work for the public health, comfort and

delectation, which he has since accomplished. The Fair Grounds were of course in a very inchoate condition at the time of the Convention, but it is not difficult to imagine what a resplendent scene will be presented when the buildings shall be viewed rising from the finished work of the Landscape Architects.

The dedication of the buildings has been made so familiar through the press that your delegate need only advert, *currente calamo*, to the ceremonies attending it bearing specially on the Building Art. These took place in the largest building of the group, which its architect told him is covered by about thirty-seven acres of roofing (supported on trusses, of peculiar interest to the architect and engineer, having the enormous span of some 800 feet) and, with the additional capacity of the galleries, affords a floor space of about forty four acres. Your delegate, like others doubtless, had received the impression that provision had been made for the members of the Convention to hear as well as to see the ceremonies, but preferring to "stick by his crowd" he had declined an invitation which would have enabled him to do so at very close range. The box to which his ticket assigned him gave however no such opportunity. Even the chorus of some eight thousand voices rendering the music of G. W. Chadwick and others reached your delegate's place with much of its volume subdued, but perhaps with none of its inspiring effect lost. The chorus was supplementary to a fitting ode of Harriet S. Monroe (read however by another lady), in which tender allusion was made to J. W. Root, who had died on the very threshold of his work for the Fair, and whom the poet supposed to be present :

“Back with the old glad smile comes one we know—
 We bade him rear our house of joy to-day;
 But beauty opened wide her starry way,
 And he passed on.”

The immensity of the building is such that though your delegate's box was nearly opposite the scene of the dedicatory ceremonies it was not merely impossible to hear anything of them, but it was only by the aid of a field-glass that he saw them distinctly. And they were worth coming any distance to see, especially for one who has a personal recollection of the day of small things in the Institute, and whose researches, in behalf of the art and practitioners of architecture in America, reach back beyond its inception, and outside of its still too narrow limits of to-day. To such a one the scene was probably really as interesting as and more pleasant than to some of the participants in it. For the remembrance of previous not always Christian-like struggles for a place in a field of emolument and reputation may sometimes intrude in a more or less disquieting way on the satisfaction of a participant in the honors accorded to it.

Here is the case however as it stood, attesting the profession's prestige so far gained and its status as promised thereby: In the presence of the highest Governmental officials, Judicial, Legislative and Executive, of the American Union (President Harrison's promised attendance, however, being unhappily prevented by the dangerous illness of his wife) of its component States and Territories, and of its local subdivisions, as well as of the representatives of trans-Atlantic and trans-Pacific powers, ushered to the occasion by all the pomp of military, civic and municipal splendor, and by tens of

thousands from the veteran to the school child, the Director General of the Exposition, G. R. Davis, with its President, T. W. Palmer, and its Art Director, H. C. Ives, by his side, introduced, as the mouth-piece of the architects, engineers and various artists of the buildings, its Director of Works D. H. Burnham, who (doubtless realizing that his rôle was much greater than it would have been simply as one of a firm to whom deserved local partiality—as well perhaps as a less worthy spirit of separativeness and exclusiveness—might have assigned a task beyond the capacity of any two architects in the world) in a few sentences not, on the whole, more grandiose than might reasonably be expected under circumstances so unique, called attention to the results laid before the multitude (he himself estimated the assemblage before him at two hundred thousand) by his professional colleagues and their administrative, engineering and art coadjutors; on which H. N. Higinbotham, President of the Board of Directors, formally accepted the buildings, “exulting in the belief that these beautiful structures furnish proof to the world that, with all our material growth and prosperity since the Columbian discovery of America, we have not neglected those civilizing arts which minister to a people’s refinements and become the chief glory of a nation.” Then quoting Milton’s assurance that

“Peace hath her victories, no less renowned than war,” Mr. Higinbotham proceeded to decorate a group around him with bronze medals, the work of the artist Vedder, and inscribed with these words “To..... one of the designers of the World’s Columbian Exposition, on the four hundredth anniversary of the landing of Columbus,

October 21, 1892." The following are the names of the recipients, arranged by sex and alphabetically :

WOMEN: Miss M. Cassatt, Miss S. G. Hayden, Mrs. F. MacMonnies, Miss H. S. Monroe, Miss A. Rideout, Miss E. Yandall.

MEN: Adler D.; Alvord, J. W.; Armstrong, M.; Atwood, C. B.; Burr, T.; Beckwith, J. C.; Beman, S. S.; Bitter, C.; Blankingship, J. A.; Blashfield, E. H.; Bock, R. W.; Boyle, J. J.; Burnham, D. H.; Chadwick, G. W.; Cobb, H. I.; Codman, H. S.; Cox, K.; Dodge, W. L.; Edbrook, W. J.; French, D. C.; Garnsey, E. E.; Gelert, J.; Graham, E. R.; Grogan, F. W.; Healey, G. L.; Holabird, W.; Howe, F. M.; Hunt, R. M.; Jenny, W. L. B.; Kemeys, E.; Kraus, R.; MacHarg, W. S.; MacMonnies, F.; Martiny, P.; Maynard, G.; McEwen, W.; McKim, C. F.; McNeil, H.; Meade, W. R.; Melchers, G.; Millet, F. D.; Millet, L. J.; Olmsted, F. L.; Olmsted, J. C.; Paine, J. K.; Peabody, R. S.; Post, G. B.; Potter, E. C.; Procter, A. P.; Reid, R.; Reinhart, C.; Roche, M.; Rohl-Smith, C.; Sandier, A.; Sargent, F.; Schladermundt, H. T.; Shankland, E. C.; Shirlaw, W.; Simmons, E. E.; Stearns, J. G.; St. Gaudens, A.; Sullivan, L.; Taft, L.; Thomas, T.; Tomlins, W. L.; Turner, C. Y.; Ulrich, R.; Van Brunt, H.; Waagen, M. A.; Warner, O. L.; Weir, J. A.; White, S.; Whitehouse, F.

An interesting point in relation to these names has been brought to your delegate's attention. This is—and it indirectly illustrates the shortsightedness of those who insisted that the Exposition should be held on the Atlantic seaboard, professedly and mainly on the ground that it

would be more central as regards European visitors, but no doubt largely also from mere sectional prejudice—that, so far at least as regards those parties practising as architects and nearly as completely so with reference to others, the names represent only those who received their professional training in the East of our own country or still further to the East, in some trans-Atlantic centre. Thus the West, or rather, speaking geographically, the Eastern centre of our land (for the people of Chicago are Easterners to those of Omaha or Denver or San Francisco) has furnished the site and the sea-board East has furnished the designs for the Columbian Exposition. Their hands are inseparably joined for their mutual support, and the result to the foreigner is simply American.

The occasion would have seemed to most New Yorkers but partially improved if Chauncey M. Depew had not been invited to its oratory, for one of those addresses in which he so well mingles shrewdness for the passing hours with illustrations from historical retrospect and with forecast for the coming day; and he seems, judging by his published words, to have realized that it demanded the full benefit of his talents. The unlocalized character of the proceedings showed in another address by the Southron, Henry Watterson, and its just and cosmopolitan spirit was evinced by the part assigned to the Chief of the Woman's Board, Mrs. Potter Palmer, and by its religious exercises being conducted mainly by the Protestant Bishop Fowler, from the Pacific coast, and by Cardinal Gibbons, of the most ancient Catholic seat on the Atlantic coast, within the original thirteen States. A memorable occasion for practitioners in Architecture and its cognate Arts, and very different from the opening of the

first of the World's Exhibitions in America (which occurred in New York about 1876), when the architects, engineers and decorators of its Crystal Palace (as it was called in imitation of its London prototype of 1852), had no official place on the programme. The dedication of the Columbian buildings is not to be recalled by any professor of the building art, or of its constructive and decorative allies, without profound satisfaction. So far as your delegate is concerned the only drawback to his enjoyment in recalling the White City (outside of the incongruity of holding an Institute Convention coincidentally) is that, in a short conversation he had the privilege of holding on Dedication Day with President Palmer, he learned that that gentleman feared that the enormous cost of maintenance would probably forbid the buildings (except the very few designed for permanent use) being on exhibition much beyond the close of the Fair.

Your delegate has prepared a series of questions (see appendix) addressed to the designers of the various buildings, the hoped-for answers to which will, he thinks, present data available for future use in behalf of the profession.

Your delegate ventures, in closing this brief record of the official recognition before the world of the worth of the professional service involved in the Exposition buildings, to quote the following words from a lecture of his own, published by the Institute in 1869. After adverting to the public inappreciation of the worth of such service he said: "What extensive public work of combined art, in New York City, would probably receive the most votes as, on the whole, the most satisfactory? Probably the Central Park, a monument of co-operation, for a great practical purpose, in æsthetic science and art. To whom will the next age assign

the credit for this most creditable product of American art?—the initiators, who prophesied its necessity and uses—the public, whose generous instincts ordered, sanctioned and sustained it—the Commissioners who administered it—the various designers who projected it—the superintendent, whose arduous and delicate task it was to mould its working processes and to harmonize the diverse and easily discordant elements of its complex principal working stages—or the corps of engineers, gardeners and architects who brought out its masses and elaborated its detail? Will it not have learnt to distribute the credit among the different workers according to the mark they made, and thank Providence that the necessities of co-operation were so strong as to render possible, for a long enough period, that sufficient harmony for practical purposes which is so rare among artists—to destroy the sordid schemes of politicians and other adverse possibilities, and to secure to our own and future generations so valuable a boon?” The hope therein implied of a future official recognition of the value of æsthetical service in great works, has been realized long before “the next age.” It is less than quarter of a century since it was uttered, yet it has already been fulfilled in the dedication ceremonies of the buildings of the Columbian World’s Fair; and if most of those buildings must vanish, like “the stuff that dreams are made of,” the repository for Art treasures will at least remain, and Jackson Park, projected by the same fertile brain that so largely helped to plan the Central Park and many another will, like the latter and Boston Common, remain “a joy forever,” or at least as long as public ethics are pure and active enough to keep them out of the hands of the corner-grocery politicians.

THIRD DAY.

The mid-day ceremonies of Dedication Day, and still more perhaps its abundant and varied post-crepuscular celebrations, were hardly conducive to early rising, and it was not a great while before high noon when the proceedings of the third day were opened in the Convention Hall of W. L. B. Jenny's Horticultural Building with one of President Kendall's customary pithy but not less graceful little speeches, an aptness for which is a quite beneficent gift in a presiding officer (or moderator as the canny Scotch call him) and one not too common in our profession. Between Mr. Kendall's concise and witty remarks in opening a meeting there is, moreover, generally to be detected, by those familiar with the Institute, a desire in the interest of harmony and of "making things pleasant generally" to oil the wheels about to be set in motion. Formally, the session began with an acknowledgment from the Chair of that due from the Institute—and he might have added, from the whole profession and from the art world throughout—for "the splendid recognition," secured through Mr. Burnham, in Chicago, "of the architects, painters, sculptors and decorators of America." The suggestion made by the Chair was speedily adopted by the Convention and, on motion of Mr. Stone, it passed an expression of its indebtedness to him and to his deceased partner, Mr. Root: Mr. Adler at the same time, at the request of Mr. Ferry, enlarging in his usual lucid manner on the importance of the prominent example afforded by the Exposition buildings in "giving to our profession, as a whole, a step forward" and in establishing a precedent by which the architect and his art coadjutor would no longer be placed upon "the

plane of a mere employé, not worthy of recognition for the work he has done because he is paid or is going to be paid some time," and he might, if some instances had been adduced, have added to the last clause, "if it should be found that there is no legal way of escaping any payment at all." He added a tribute to Mr. Olmsted and thought "that if it had not been for the admirable setting which he has given it, the work of the architects, or at least much of that which is now admired, would have been lost."

With reference to the old question of anomalous membership and to regulations rendered obsolete or nugatory by the unification of the former Western Association of Architects and other causes, in rectification of which the Board of Directors had recommended the adoption of a motion offered by A. J. Bloor, and covered by propositions that wherever there exists more than one Chapter within the limits of any State, and where it is desired to communicate officially on behalf of the Institute or of the profession of architecture with that State's legislature, executive or judiciary, then the Chapters in that State shall unite, forming a state association, bearing the name of that State; and such state association shall represent such Chapters and shall report to the Institute for the purpose of any transaction with such state authority; and it shall be unlawful, as far as the Institute is concerned, for any individual Chapter to hold communication with state authorities except under the direction of the state association so formed—the following was passed:

“Resolved, That so much of the report of the Board of Directors as relates to the matters just mentioned be referred

to a Committee of three, to be appointed by the Chair; that this Committee of three shall take in hand the revision of our Constitution and By-Laws and the proper formulation of those clauses relating to the formation of state architectural societies for certain purposes; and that this Committee be given till the next annual Convention to complete its work and report same to that Convention for action and adoption."

This was followed by the passage of a resolution, offered by Mr. Preston, that the Chair also appoint a special Committee of three to revise the schedule of charges, with special reference to a proper additional percentage in the case of alterations of buildings as distinct from new work.

Apropos of the subject of anomalous relations between the Institute and its Chapters, Mr. E. H. Taylor asked a question which reminded your delegate that among the archives of the Institute there ought to be extant some valuable letters of his, illustrating the theme from the point of view in western environments, and which might materially assist the cogitations of any Committee charged with reducing those relations to feasibility. It is to be hoped indeed that future Committees, charged with revision of Institute regimen, will at once save weariness to the readers of their reports and their own time by ascertaining the stage at which antecedent action has left the subject referred to them; and will reserve their strength for the development of a more advanced field for discussion and action upon it; and it is also not too much perhaps to hope that the amounts disbursed in the Secretary's office since Consolidation (which, as shown by the Treasurer's report, was last year from six to ten times as much as the usual charges therefor, in previous years) have resulted by this

time in the production of an index to the Institute's archives, printed and manuscript, which might make the necessary collations therefrom a comparatively very easy matter for those gentlemen.

Thanks for courtesies tendered to the Convention were voted to the World's Fair Commission, to Mr. Higinbotham and to the Illinois Chapter; as well as to the press of Chicago, for its reports of the Convention.

Pending the collection of ballots for the Officers and Standing Committees for the ensuing year the Secretary presented the extraordinary proposition that the Institute should have a permanent Secretary "but no one from its [your] members" at an annual salary of three thousand dollars. Mr. Yost, though evidently, like probably nearly all present, not catching the whole import of a proposition so incongruous, objected that such a step might be found inconsistent with "the best policy for the welfare of the Institute at large," and that it might not be easy, in such an appointee, to find a person competent to do the organization's work "and yet uphold the dignity of the Institute as a Secretary ought to do, in correspondence with perhaps foreign bodies."

If a proposition, however quietly introduced, to hand over the complex and delicate responsibilities of the Institute Secretaryship to any other than one of its Fellows had been made under other circumstances, members familiar with combinations larger than those of architects' offices would doubtless have detected in it a door openable to processes not consonant with those that ought to prevail in a professional body; and the suggestion would probably have been negatived with substantial unanimity. Your delegate will not at present detain you with all the points of

ethics and expedience involved in such a proposition, further than to hint that while the \$3,000 annual salary suggested in it would be very moderate remuneration for an experienced practitioner also competent for the secretarial work of the Institute it would seem to be money better thrown into the sea than appropriated to one with no responsibilities to professional training or brotherhood and who in addition to being incompetent might use the Institute simply as a trading ground to earn that and such additional profits as from his tradesman's point of view he would perhaps consider legitimate. The present financial provision for the Secretary is made not on the theory that it rises to the real value of the higher work inseparable from the adequate fulfillment of the duties of his office, but to protect those duties from the wasteful drudgery of mere clerical service. Such reflections would under ordinary circumstances naturally occur to the average member of the Institute, even if but partially acquainted with the responsibilities of its Secretaryship; but, on the *qui vive* for adjournment and all the opportunity possible for further inspection of the wonderful architectural scene everywhere around them, the meeting hurriedly gave its consent that the Board of Directors should have the option of experimenting in the matter; after the President had stated that action in it would be tentative "and would not be persisted in if not found consistent."

Then followed an episode which it is to be hoped will not occupy too prominent a place in the proceedings of the Convention, when put into permanent shape. The most pertinent statement that occurred in it, was made by the party who nevertheless was the most persistent interlocutor, and was that the matter should have been reserved for a "per-

sonal conversation," and that "there was nothing in it that should take the time of the Convention." A little while before, Mr. Gibson, alluding to the paucity of professional papers produced in recent years at the Conventions, had got a resolution passed that the Administration should select and invite members to prepare such for the next Convention. In supporting him Mr. H. Van Brunt had adverted to the probability that the next Convention would be "held before representatives of the profession from all parts of the world," and Mr. Carr had asked if anything would be done "about adding a collection of drawings of the architects of this country to the World's Columbian Exposition," to which Mr. R. M. Hunt, ex-President of the Institute, replied that he was a member of a Committee for that purpose. It now appeared that Mr. R. C. McLean had been appointed by its own members the Secretary of a local Committee, itself appointed by a sub-division (the World's Congress Auxiliary) of the Administration of the Exposition, to "get up" a World's Congress of Architects at the Fair next August. The local Committee's Secretary seemed to have but a moderate memory for what had been already accomplished in the direction of such duties as would naturally fall to his office, and a still more moderate conception of what would be necessary therefor; and it seemed that the same hard fate, in the way of losing important papers or of never receiving expected ones, observable in his case at the close of or after former Conventions, still pursued him, for he informed the meeting of more than one such case. Having referred to ex-President Hunt as Chairman of the Institute's Committee on Foreign Correspondence, that gentleman stated that a number of architects had been in correspondence with him on the sub-

ject of a possible architects' congress in this country and that he had forwarded papers on the subject to the local Committee in Chicago. Whereupon the Secretary of that Committee went on to say that they had never reached it, that they had probably been sent somewhere else, and Mr. Hunt promptly rejoined that they had certainly been sent to that Committee, as his letters to it covering them had been answered. Mr. Hunt then proceeded to give the Secretary of the local Committee some information, obviously all news to the Secretary, as to what he had himself done in the premises and to offer him advice which he evidently stood sorely in need of, as to what he ought to have done and ought to go on doing if the proposed World's Congress of Architects was to be made successful. From all which it would appear to be very doubtful whether the "attitude of exceptional dignity" properly enjoined by Mr. H. Van Brunt on the Institute, in its dealings with foreign architectural bodies in relation to such a congress, can be adequately preserved simply in the hands of the Secretary of a Committee apparently not included in the counsels and correspondence of his office, and it is therefore to be hoped that influence will be brought to bear by the Institute Administration on the local Committee, which will yield a better promise than now seems to exist of success for a fitting sequence to the professional part in the ceremonies of Dedication Day.

The tellers, Messrs. Stone and Yost, reported the following result of the two tickets presented by the nominating Committees:—President, E. H. Kendall, New York City; First Vice-President, D. H. Burnham, Chicago; Second Vice-President, Henry Van Brunt, Kansas City, Mo.; Secretary, Dankmar Adler, Chicago; Treasurer, S. A. Treat, Chicago;

Directors for three years, Alfred Stone, Providence, R. I.; Geo. W. Rapp, Cincinnati; Wm. G. Preston, Boston; W. W. Clay, Chicago; Joseph F. Baumann, Knoxville, Tenn.; P. P. Furber, St. Louis; R. W. Gibson, New York City; C. H. Johnson, St. Paul, Minn.; and Chicago was nominated as the next place of meeting.

As regards the locality for the next annual Institute meeting: it has been the custom for its Conventions simply to recommend a place; subject to whatever decision, resulting from a consideration of current circumstances, may be finally reached by the Institute Administration. Your delegate has heretofore given his reasons against the concurrence of any Institute Convention with such unescapable distractions as those of the Columbian Exposition. His objections would of course apply with still more force to one which should be characterized by the extraordinary importance derivable from the co-operation of a World's Congress of Architects. It is true that unless a change comes over the methods—and particularly the secretarial methods—of the local committee in charge of such a congress, it would seem very problematical whether any such co-operation will occur: but if it should, it can hardly be questionable that a change of venue, as the lawyers say, would be advisable. This would seem most consistent with the interests the Institute represents, which interests,—and not the “booming” of persons, places or incidents—are certainly what all its Conventions are called together to promote. Even if that committee has been, meanwhile, acting on Mr. Hunt's suggestions and making up for lost time, and should thus succeed in securing the attendance of, and papers from, foreign architects, colloquial explanations and amplifications of such papers, and a profit-

able interchange of views on the technical points suggested by them, could not be nearly so successfully carried on amid the all-absorbing attractions of the Exposition as they would be out of their immediate touch. Chicago and its magic-sprung White City, with all the rest of its almost as swiftly developed wonders, could then be absorbed without counter engagements, *en route* either going to or coming from St. Paul or Minneapolis, which are close by for these days of swift railroading; but if they are too far off, Milwaukee is but two or three hours away. Such a change of venue, your delegate ventures to say, might properly be suggested by this Chapter before long, if it desires the utmost attainable success for the projected World's Congress of Architects and continues to be unable to learn of any sign of promise for it; and though your delegate stood, for some time, almost alone in the East, in insisting that the American Institute of Architects could not fairly justify its claim to national jurisdiction, in respect to the interests of American Architecture and its practitioners, unless it should become unified with whatever other organizations in the Union worked sincerely, largely and efficiently in the same cause, he takes it for granted that if ever the time was when the vast majority of the better elements of New York did not wish a national success to Chicago in handling the Columbian World's Fair, that time has long gone by; and he indulges in the hope that our Chicagoan colleagues, realizing this, will receive kindly any hints offered to or by the Institute Administration, in the real interests alike of our own usual Convention of this year, of the much to be desired and perhaps still possible World's Congress of Architects, and of Chicago's historical Exposition.

Respectfully submitted, A. J. BLOOR.

APPENDIX

NEW YORK CHAPTER A. I. A., WELLES BUILDING,
18 BROADWAY, NEW YORK.

January 16th, 1893.

Mr _____

DEAR SIR: I have, since the Columbian Exposition was initiated, and of late more frequently than before, been called on to answer various questions in regard to its buildings; and I also need information on the subject for my own use, in making my report, as Delegate of the New York Chapter A. I. A., to the recent Convention of the Institute. Referring to the structure designed and executed by you, in the Fair Grounds, will you kindly affix answers to the following questions, as far as you can do so consistently with the just interests of yourself or others?

1. *What is the official name of your building?*
2. *Are the uses to which it will be put sufficiently covered by this name?*
3. *If not, to what other uses will it be put?*
4. *What are its main dimensions? (a) longitudinal
(b) transverse (c) vertical*
5. *Of what material is it mainly constructed?*
6. *What, if any, features of its construction are (a) original,
(b) rarely used hitherto, (c) used on a much
larger scale than hitherto?*
7. *What terminology do you prefer to employ in characterizing
its style? e. g. Classic ; Grecian ;
Roman ; Gothic (so called) ;*

<i>Romanesque</i>	<i>Scandinavian</i>	:
<i>Russian</i>	<i>; Renaissance</i>	:
<i>African* including Egyptian</i>		:
<i>Saracenic</i>	<i>; Moresque</i>	:
<i>Etc.</i>	<i>Oriental, including Persian</i>	:
<i>Indian</i>	<i>; Burmese</i>	:
<i>Chinese</i>	<i>; Japanese</i>	:
<i>Etc.</i>	<i>;</i>	:

More specifically, what school of Gothic or Renaissance, with reference to location or epoch?

If a mixture of styles is used, please name them.

8. What will be the cost of your building?

Will such cost be less or more than contracted or estimated for?

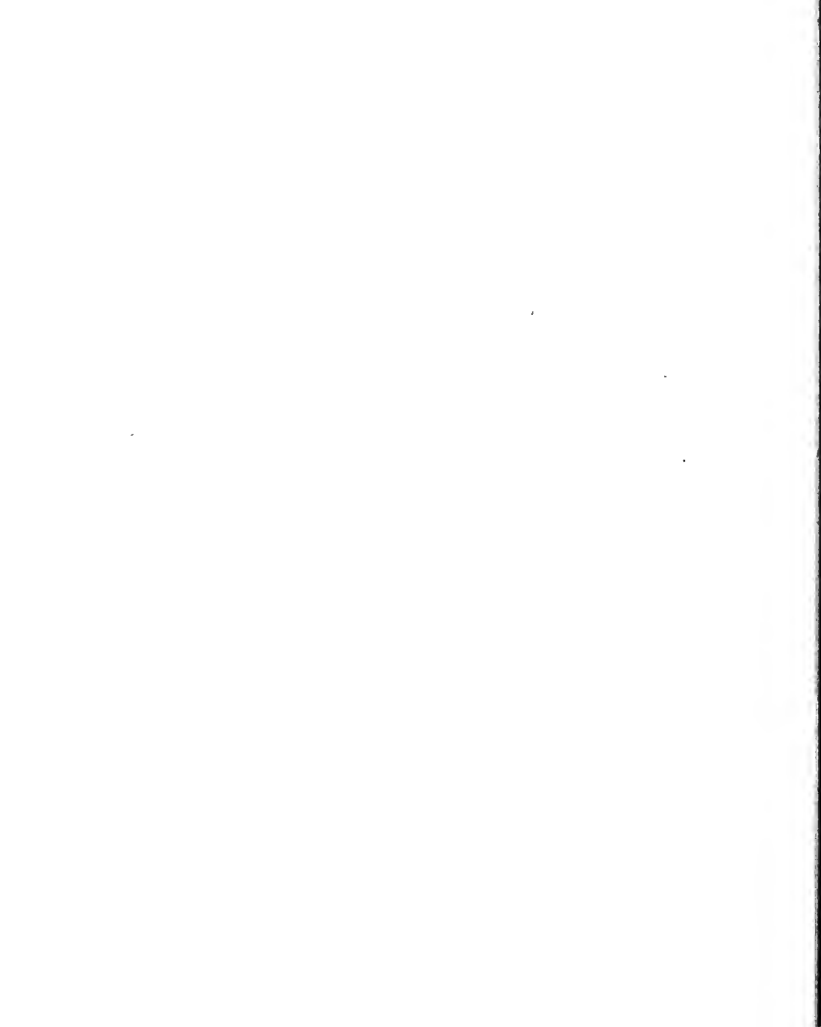
9. Where did the designer or designers receive his, her, or their professional training?

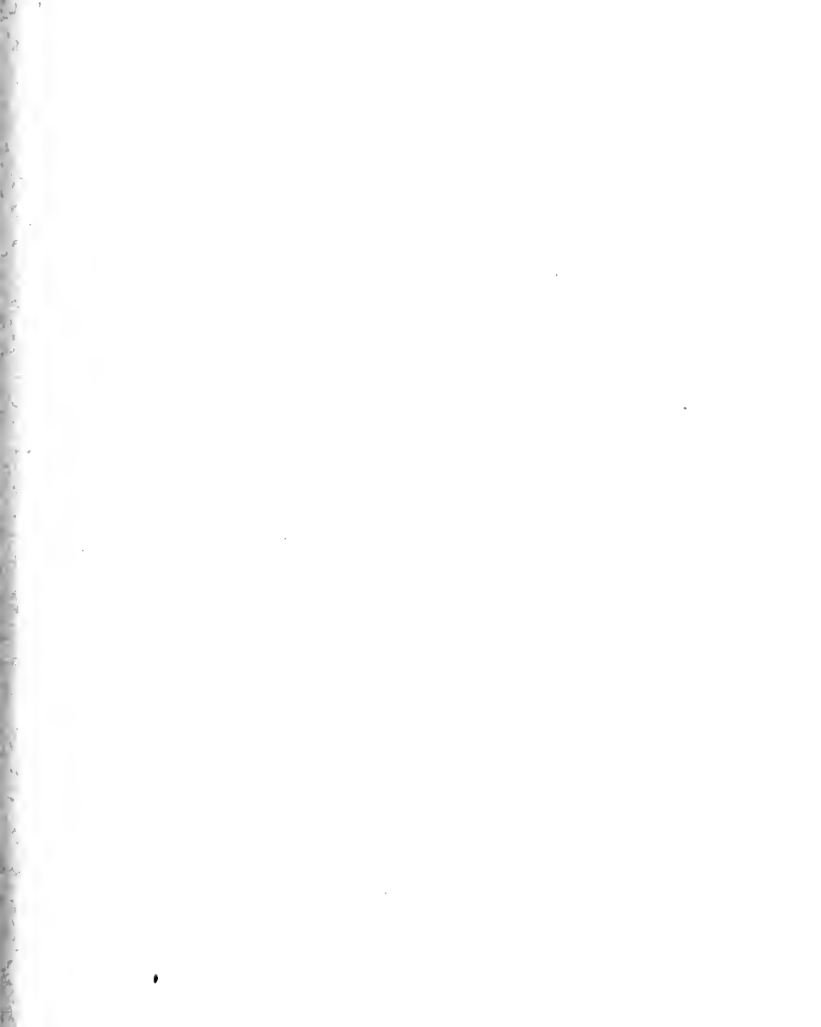
10. How long, in your opinion, would your building last, if it were kept in such repair as its materials will admit of?

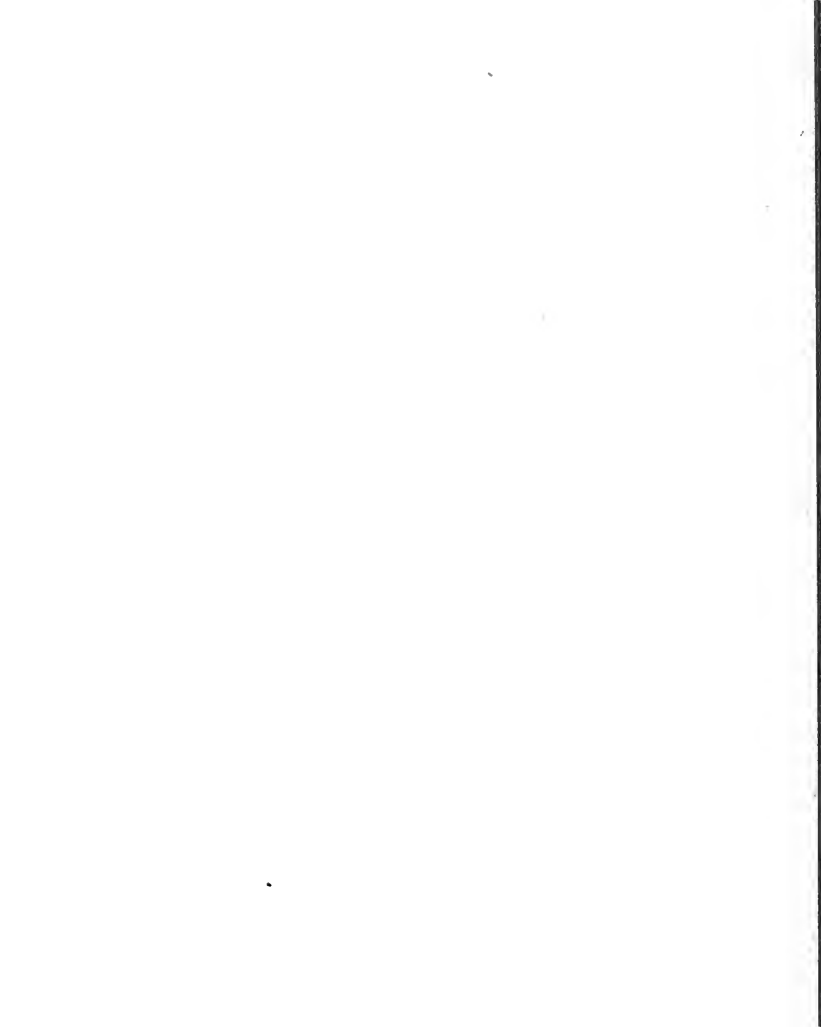
Volunteer remarks from designers, on the above or any other pertinent points, will be appreciatively received by the undersigned.

A. J. BLOOR, *Secretary.*

* The word "African," though not customary in architectural terminology is here introduced for the sake of greater precision in differentiating.









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